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The Demon Telegraph

The Ace Magical Magazine

IF IT'S GOOD—WE HAVE IT.

MAGIC AND ENTERTAINING

By HERBERT J. COLLINGS

In my own particular case the two are closely connected. As a public entertainer it is an enormous help if you can create a pleasant atmosphere immediately you come on the stage or concert platform. After years of experience you can quickly sense your audience and if you get a laugh in the first 4 or 5 minutes your turn will probably be a success. If you are giving an hour's "show" put in a strong effect about two-thirds of the way, and have a good effect with a definite finish and leave the audience wanting more. The mistake many beginners make is to do all they know and fill two or three tables with a lot more apparatus than is necessary. Three good telling effects are better than a dozen rushed through. See that the apparatus you use is in good condition and kept in good order, handkerchieves, flags, etc., need keeping clean and if you use metal work or fittings see they are bright and attractive looking, nothing looks worse than a stage set with dowdy props.

Years ago no conjurer ever appeared without addressing the audience as follows "Ladies and gentlemen you will observe I have nothing up my sleeve," he then proceeded to pull up his sleeves and roll his shirt sleeves back to the elbow remarking, "There is no 'arm in that." I am glad to say this fashion is dying out.

As regards patter unless you are blessed with a very keen sense of humour and spontaneous wit it is well to write it out before hand and commit it to memory. David Devant did this, but you must beware of reciting it parrot fashion, as some little unforeseen incident may throw it all out. Another good plan is to have as it were a certain number of headlines and work in your patter with these.

I am speaking more of concert and private work, as apart from Music Halls. In the latter everything has to be timed to the minute and the Act is the same word for word, night after night, this technique leads to a very high quality of performance and slickness, every move every sentence every step was carefully rehearsed in Nelson Downs act years ago, and the same applied to Cardini, Dante and other Masters of the Art.

In the concert world it is different, there is a more intimate atmosphere and every advantage should be taken of local incidents, and topical allusions brought in. A good slogan or a phrase repeated several times or some particular mannerism is an advertisement for the artist, Charles Bertram was famous for his catch phrase, "Isn't it wonderful," and in recent days Sirdani's "Don't be fright" was very effective.

Try and think out some individual stunt of your own and use it, don't get your reputation by using other people's brains. To every one great artist there are dozens of imitators, the more individual you are the better for Magic, there are no end of possibilities in this direction.

Do not rely solely on black art tables and servantes hung on the back of chairs. It is all right if you have time to set your act and have a good platform or stage. But you are frequently called upon to perform in a small room, with mirrors all round, and a card table is all you can borrow. Be prepared to get to a hall or restaurant and be able to unpack and set your tricks in a very short time.

A word or two about the effects you are going to show. Thirty years ago I think conjurers generally speaking had a wider knowledge of more tricks than they have today. The stock in trade of a good many today seems to be an opera hat, a scarf, dress suit, a pack of cards, cigarettes, and some rope.

It all depends if you intend to merely work Magic as a hobby or a whole time job. The single manipulative act is limited, and if you are depending on Magic for your livelihood as I have done for 45 years, your entertainment value must be such that you can be booked for functions as varied as the following—Concerts, 21st Birthday Parties, Very Young Children, ages 5 to 8, audiences in the Forces, Cabaret, Old People, Hospitals, Asylums, Police Force, Firemen, and hard-bitten business men who have seen and done everything.

You must have sufficient knowledge of Magic and sufficient effects to supply these wants, and give each individual engagement a few minutes thought before packing your bag. This method makes you versatile and you do not get stale. Keep everything up to date, and I would advise you to keep a careful record of all your performances, I have done this all my life and am now nearing my nine thousandth performance.

One other little thing and a very important one be particular as to your personal appearance on the platform, and see that your hands are clean as the attention of the audience is focussed on them. A clean shirt is worth far more than a doubtful joke. A real humorist never lowers his reputation as an artist by indulging in doubtful jokes. You may get a quick laugh, but quite likely offend someone in the audience who may be of great use to you.

Magic has always been a clean art and should remain so, and I think the status of the profession is higher now than ever it was. The war did a lot to popularise good magic and the many magicians who worked for E.N.S.A. have done a grand job of work and improved their showmanship enormously.

CAN ANY OTHER LIVING CONJURER BEAT THIS LIST?

Have given shows at: Buckingham Palace, St. James' Palace, Lambeth Palace, Deanery of St. Paul's, London Docks, House of Commons, The Guildhall, The Mansion House, Law Society Hall, Royal Academy, Royal Empire Society, University of London, Inner Temple, Lincoln's Inn, Tower of London, Port of London Authority, Zoological Gardens, Botanical Gardens, Hyde Park, Royal Society of Medicine, Marlborough Club, Chelsea Hospital and 23 of the City Livery Companies.

I think I can call myself a London Magician.

HERBERT J. COLLINGS

THIS AND THAT

By "VOLTAIRE"

(Philosophy like a shock absorber. Eases the jar of hard knocks.)

In response to a request from Davenport's I offer the following. Among many magical friends there are some who do not agree with my views, among them are better and more informed performers than I. So, right or wrong, I offer these articles only as expression of my own ideas.

I do hope that some will find the following at least interesting and that others may find the embryo of a thought which your own judgment may foster to adulthood.

It occurs to me that the every day affairs, the thoughts contacts and subsequent philosophies of a magical pro. might be of interest to others of similar ilk.

Most of those who know me know that I am every bit as much an amateur as I am a pro. That I love magic for its own sake, apart from its money making potentialities. I find however contentment in the knowledge that I am among those lucky few in a world of round pegs and square holes, who can make their living the way they love best. Did I say "**lucky** few?" I am afraid that though luck may have played a small part it was entirely subjacent to the hard work, continuous thought (often erroneous), heartbreaks and dashed hopes. A story with many lessons to the aspiring would-be pro. One which at a later date I may relate, when and if I feel the labour worthwhile, and the Editor feels it is of sufficient general interest.

Many of us magicians seem to put ourselves in a class on our own. We think, unlike artistes in other branches of entertainment that presentation, build-up, timing, continuity, etc., are of lesser importance than our tricks. That experience of the business as a whole is unnnecessary so long as our trick "fools 'em."

I will relate just one up to date instance. Some weeks ago Claud Chandler, Eric Mason, Peter Waring, Francis White myself and one or two other experienced performers acted on a production panel. One of the performers whose show had possibilities (they were vague but never the less present) was subsequently given our individual opinions of his act. These opinions were honest and not sugar-coated. His presentation was very much at fault, however he could not or rather would not see our point. His subsequent conversation made it quite clear to us that in this instance we had wasted our time and advice.

The tag to this story is the obvious one. The lad in question managed to get a show date. He now finds it hard to understand why he was not the success he had hoped to be. Now this particular fellow in his normal life is as intelligent as anyone else. But in magic his intelligence is at sea. We have all got to start somewhere. But for heaven's sake let's be INTELLIGENT about it. Let us have **something to offer** before we foist ourselves on the paying public. If we cannot see the colour of our wares then let us show them to someone who can. There is much goodwill among the fellows in this business. Most of us are only too keen to help the aspiring magician and save him from obvious heartbreaks whether he wishes to be an amateur or a professional. Ultimately whether pro. or amateur the one guiding force behind our work should be the betterment of magic. It will pay its own dividends.

EMBASSY—Peterborough

This is the home of ALI BEY. The stage manager here has only the best to say of him. He is a comparative newcomer to our business and a very welcome one. Though I have not seen his act I am told it is beautifully presented with no stalls and lovely apparatus. Good luck Ali Bey. We need more like you.

TIVOLI—New Brighton.

Made a new friend here in Reg. Bentley, Divisional Officer N.F.S. and I.B.M. Member from Liverpool. He was fire chief of Bolton before the war. A very keen amateur magician. Like me thinks the word MAGICIAN out dates the word Conjurer.

My assistant Babs has a fan in Liverpool. Sir Frederick Bowman. He has known her since her early days with Deveen. Whenever we are playing in or near Liverpool, we are always sure of a visit from him. We subsequently get a write-up in his "Liverpool Examiner." The write-up generally starts with the beauty of my assistant. We are mentioned later! Which makes us think. I like him, but then, I always like eccentric people. I adore his one bedroom slipper adorned with a spat. His two waistcoats and the monocle. Undearneath this eccentricity is a shrewd and clever mind. He reminds me in a different way of Swaffer, whose flat seems to effervese tidiness among all the muddle. Which reminds me I have not returned Conan Doyle's "History of Spiritualism" which Swaffer loaned me **too** long ago. This brings me to a point of interest.

Why is it that among decent honourable men the returning of borrowed books is more the exception than the rule? One would not stoop to stealing from another yet, the purloining of another's book is treated lightly. It is no less stealing. I must give that book back.

(To be Continued in Our Next Issue)

A Flash-back on Masters of Magic

FRED WILKINSON.

Peckham Hippodrome, March 7th, 1911.

A good impression was created by first of all producing a bowl of fire from the folds of a large handkerchief. A large cabinet was then introduced, and curtained in. A few seconds served to create the cabinet into a miniature bar parlour, with lady behind counter serving "refreshers." Having taken a tray with three tumblers on it, and a glass jug of water from the bar, performer showed a very effective combination effect. He proved the absence of chemical preparation by drinking some of the water, and poured water into each of the glasses in turn without effecting any alteration in colour. On again pouring out, a glass of whisky resulted, next a glass of port, and finally a glass of stout, all of which eventually resolved back to *aqua pura.* The educated goldfish trick followed, the word selected on the evening of our visit being "wolf." The letters of this word were raised without any hesitation. Having shown a large trunk to be without apparent trickery, it was placed clear of the stage, with lady assistant inside. Taking up a position on top of trunk, Wilkinson holds a large cloth in front of him, and requests the audience to note the celerity with which his trick is accomplished. No sooner is the cloth drawn completely over him than the lady is in his place, he being found safely within the box. From a large nickel drum, made in front of audience, a quantity of large silk banners is extracted, and from some of the latter a number of birds make their appearance. This led up to the final effect, which consisted of producing a huge flag on a metal staff which was waved triumphantly to patriotic music from orchestra. The act is nicely presented, the performer possessing an easy and natural delivery rather uncommon with music-hall conjurers.

As I anticipated, the week of August 5th at Leicester proved to be a most enjoyable one and it was grand to meet once again such old friends as Chris Van Bern, Howard Denovan, Rex Reader, Billy Wilson, Max Bilson and Billie Francis. Another welcome visitor was P. J. Bailey who came over from Newark. Peter Warlock dropped me a line to say he would be along to see me but unfortunately he was prevented from doing so at the last moment, owing to the illness of his small daughter. Hope she is now fully recovered.

Was pleased to find that the information received from Mr. Leslie Briant of Buenos Aires anent Chefalo was incorrect. In confirmation of our editor's correction, I have recently received a very nice photo of the said Chefalo entertaining Russian troops at Pilsen.

Passing Thoughts: The running cuts and fancy shuffles supposedly executed by Glenn Ford in the Rita Hayworth film "Gilda" were plenty slick. Wonder whose hands were doubling for him? Liked Neb's cartoon in the Daily Mail dated August 20th anent the bread rationing fracas, wherein a conjuror greets Mr. Strachey with the remark "Welcome to the Magic Circle, Mr. Strachey." Looking forward to Hereford, should be a really big success this I.B.M. Victory Convention. It's up to you, you and you, to make it so.

Can't help wondering why performers don't use some of the really excellent effects and ideas described in the books and magazines. Come to think of it, why the hell don't I? That Scarne stunt "The Eagle Speaks" in Pheonix number 106 is cute, better look it up if you've missed it.

My earliest recollection of seeing a conjuror, was witnessing a performance by James Wakefield of Derby. Wonder if I'll see him when I play the Grand Theatre there next week? All for now, cheerio.

I noticed recently a reference from a correspondent to some marionettes he had seen in music hall bills, and I agree with him that very little publicity is given out about puppetry, and one only sees these shows almost by accident. An ardent enthusiast, also a practical maker of dolls and puppets, used to give me much information, which I used from time to time. I believe I have also mentioned marionettes in this column every time, as I think it is very allied to magic.

Bob Bromley, who has achieved success at the Palladium in "High Time," with his clever figure manipulation, was the first American act to be booked for the West End, and I believe for England, since the war. Of course, he had been in London before, I think at the London Hippodrome in a revue. The correspondent mentions Delvaine's and Mayfair Marionettes, who are both still touring successfully, Ted Reece of the Mayfair act doing all his travelling by caravan. There is also Walcott's Marionettes Act, which is a whole music-hall show in itself, all done by puppets. I also saw a double act at Collins, Islington recently doing the living heads, with dancing figures.

The "calls" are full of magical acts at the moment, and magic seems to be in demand, but I must impress again on would-be pros. that these are all established acts.

Sirdani, "Don't be fright," is busy on Stolls, and will probably be crashing into the journalistic world again at Xmas. He had a good break last year when he achieved a lot of publicity for his clever broadcasts on conjuring to America. N'gai who is one of the principal committee members of the V.A.F. has been acting as chairman, lately, and is doing good work for brother and sister artists, besides appearing quite regularly at the best theatres.

By the way, Duggie Francis is fully booked in variety here until he leaves in October for a floor show at one of the best New York Restaurants. I shall, for one, miss his thoughtful face, and parcel of books. I hope he brings me back some. Chris Charlton, with his charming wife and daughter, is keeping his end up, and also the bathing machine.

Peter Waring, who has been a big hit at the Windmill, for a long time, has gone on tour in variety. He has also been very successful on the air with his own material, and should be heard again shortly.

Tempus, the Australian, is doing well with his clocks and watches.

Murray, the Escapologist, writes from Sweden, that he is having a wonderful time. He returns at September end to open at the Metropolitan with his new big show, "Round the World in Magic." Sam Rayne, his agent, is doing a spot of good work for him.

Kardoma, with his flag flash has been topping lately all over the provincial theatres for some time and stands alone for this effect. I like him for his modest and unassuming style, whether this is an advantage I don't quite know, but of course, Jasper Maskelyn has it too, to a marked degree. Jasper's new big show is a hit. Most of his effects were supplied by Davenport's.

Dante, who is due to open on Moss Empire's any week now has his affairs managed by Bernard Delfont.

Bill Tree, of the Miss Tree Mystery, told me of a startling effect he has invented, which he thought might be a bit of a revolution. I can't mention details, as I forgot to ask his permission, and I don't break confidences.

Leonard Semon and Sonia, the diminutive magicians, are making a hit in the revue, "Midgets and Mirth," on tour, and the Lai Founs, youthful looking Chinese jugglers, are in Dean Moray's revue, "You'll see Stars," on Moss tour.

An old friend of mine, Henry Bekker, the man with the big reputation, Jack Le Dair, with his own novelties, and Du Bear and DuBray, with "Mr. and Mrs. Mickey Mouse," are all going strong in variety, and Kitao, an English Yogi act, is out with a road show, entitled "Mirth and Marvels." Marlo is still with the Butlin camps. Ancell with his painted pigeons, now has 40 in the act. Raydini is another in variety. An advertisement in a theatrical paper recently referred to "The Great Lisle." What Cecil told them was nobody's business. Cecil is now better, and back on Moss Empires with his "Cavalcade of Mystery." Cire has had a nice tour in Scotland, but his business rep. is Jack England. Koringa has been back in town with her snakes. Chas. Cole the cartoonist, is completing a fine season for the Will Hammer office at the West Cliff Theatre, Clacton.

In conversation, Leonard C. Hedden, the genial manager of the Hackney Empire let out that he was no mean magician himself, and was a member of the Magic Circle. I believe he was of service to Ali Bey, and Willane, and made them very comfortable on the tour.

I am sure Laurie and the boys won't mind giving me a free ad. in this issue just to mention that by the time this is in print, I shall have published the first number of my new weekly "Show World," and if I can help prospective stage magicians with their publicity, they have only to get in touch. F.W.

Charmingly Magical

by J. K. Bays

SOPHISTICATED CIGARETTE.

Effect.

The immaculately clad entertainer strolls on smoking a cigarette in a holder. The holder and cigarette disappear making an arresting piece of magic and a prelude to bigger stuff.

Method.

The method used is pure sleight-of-hand but, Oh so easy, that you will not hesitate to at least try it out in front of a mirror to mystify yourself.

You will need one of those holders that vanish a cigarette; if you are not in possession of one of these your favourite dealer will supply.

I find that with most models supplied there is apt to be a click as the inner slide moves down or up, and to overcome this I extract the slide and use a piece of cotton and a pin to fasten the cigarette. This produces a silent model with equal efficiency.

The cigarette in place in the holder may be lighted. The right hand fingers are holding the holder in smoking position. The right hand places the holder into left hand and this is the crux of the vanish.

As the right hand follows through in the movement of placing the holder in left hand, the cigarette is pushed into the holder. Using the left hand as a spring board the holder is finger palmed in right hand as you would vanish a single cigarette.

The fact of it being lighted makes no trouble.

Left hand is squeezed and shewn empty, and in reaching for the next effect holder is disposed of, or an effective method is to wipe the hands with a handkerchief and then go into a fancy knot with the silk.

SENSITIZED FINGERS.

Effect.

A pack of cards is shuffled by spectator, and placed on the table. Performer touches the pack with his fingers and reveals the colour of the bottom card. This is repeated. The magician then asserts thta his fingers are so trained as to not only tell the colour of a cards which is covered by 51 other cards, but he can feel the number of pips and shape. Pack is again shuffled and performer touching the face card with his fingers, diagnoses the bottom card correctly.

Required.

Pack with a reverse back design. One card is a short card. The pack is set with black and reds alternating.

Working.

The pack is genuinely shuffled; this does affect the set up. When the pack is handed back the colour of the face down, top card is ascertained from the design. The pack is now placed on the table face upwards, the story being that you must have the pips facing you to get the impression with your fingers. This can be repeated. For the climax you cut at the short card, the value of which is known to you, and shuffle the pack leaving this 'short' on the top of the deck. Place the pack on the table as before, and work to climax of disclosing the hidden card. A progressive work up to this climax and the plot help to make magic out of simple principles.

HAVE A HEART.

Effect.

A pack of cards is fanned, shuffled and generally intimated that a card is to be chosen. Spectator retains the card, and performer remarks: "I'm glad you chose that one." The pack is fanned and the cards shewn to be blank as this sentence is spoken—"and had a heart."

At the last comment performer reaches into jacket at left side and produces a giant cut out heart painted red. Needless to say, the card chosen was a heart.

Working.

This amusing little effect is a combination of an easy force, the blank fan, and novelty finish.

A series of heart suit cards are on the top of pack and a false shuffle leaves sufficient of them together to ensure that a HEART is taken. You know how to make a blank fan and if you are sufficiently interested in the aspect of the trick, a couple of minutes work will produce a fine cut out for the finale.

THE "J.K." PACK

Many effects can be performed with this pack. The one described may be called the basic effect, as all the others are based upon it.

EFFECT. A spectator is asked to think of a card; he has an absolutely free choice. The performer then runs through a pack, and the position of the mentally chosen card is noted by all. It is then signed by the spectator and removed from the pack. The pack is replaced in its case and stood in full view of the audience. The card is vanished by any method that the performer chooses, and it is found again at the same position in the pack.

The full face of each card is shown. Anyone of the fifty-two cards may be examined. The performer's hands are shown empty all the time when the card is being vanished. The pack is placed in full view of the audience.

METHOD. There are two packs of cards. Each card has a duplicate "roughed" on to its back. Each pack contains the following cards in any order:—

Pack No. 1. Plain Cards——Hearts.
Plain Cards——Spades.
Court Cards——Diamonds.
Court Cards——Clubs.

Park No. 2. Plain Cards——Diamonds.
Plain Cards——Clubs.
Court Cards——Hearts.
Court Cards——Spades.

The case containing the Pack No. 1 has small perforations at either end so that it can be readily identified by touch.

The two packs are put in their cases, and placed in the right coat pocket separated by a handkerchief for ease of identification.

PRESENTATION. Show one of the packs, and replace it in your pocket saying that you are putting the pack completely out of sight to avoid the slightest suspicion of a force.

Ask any spectator to think of a card.

When a card has been chosen, remove the appropriate pack from your pocket. Run through the cards with their faces to the audience, so that all may see that they are ordinary, until you come to the chosen one.

Divide the pack at this point, so that the right hand holds the upper portion and the left hand the lower.

The chosen card should be the top card of the left hand portion; hold it slightly apart from the rest of the cards by pushing with the left thumb so that all can see it.

Now ask a spectator to sign his name across the back of the card. To allow him a firm stand on which to write, hold the card flush with the rest of the left hand portion.

When he has signed, show the bottom card of the right hand portion and ask the audience to note it.

Transfer the chosen card to the bottom of the right hand portion. Do this casually, and allow all to see its face at the bottom.

Show the top card of the left hand portion and ask them to note it too.

Now remove the duplicate of the chosen card from the bottom of the right hand portion, taking care that they do not get a glimpse of the signed one next to it.

Close the pack, and replace it in its case. Stand it in full view of the audience.

Keep the face of the duplicate card to the audience, and vanish it by any method that you choose. A double envelope answers the purposes well, but doubtless you have your favourite method. Show both your hands empty back and front.

Take the pack out of its case once more, and again run through the cards, faces to the audience, until you come to the chosen one.

Allow all to see that the cards on either side are the same as before, and ask the spectator to remove his card and verify that it is the one which he signed.

The trick would be more effective if two packs of half the usual thickness were used, so that together they are the thickness of one.

The pack could then be placed in full view of the audience from start to finish.

Another idea by

TREVINI.

You may have seen the trick in which the conjuror ties two handkerchiefs together and then they mysteriously untie themselves—I thought you had—well, this is the reverse action.

All you require is a small magnet, which can be purchased at most stores for 1/6.

The first thing to do is to sew in a small piece of metal to one of the corners of the silk and in the other silk, the magnet, then proceed as follows.

Take silk number one (the silk containing the metal piece) and allow to fall on the floor gently, the hand following the action so that the metal is uppermost, then take the other silk and do likewise, allowing the magnet to contact the metal corner. The rest is simple, just pick up the silks and they appear to be tied.

An imitation knot can be made at the magnet corner to increase the effect.

With Glasses, Silks and Four Court Cards.

Two glass tumblers are seen upon the magician's table. Better and more effective, they are carried on stage upon a tray by the assistant.

Tucked in one of the glasses is a red silk and in the other a blue one.

The magician calls attention to the arrangement and asks for a selection of one or other colour.

The choice being made, the blue handkerchief is removed and spread over the red one inside the glass, to cover it.

Why the blue handkerchief if the red one is selected?

Well, it is necessary to do the trick and satisfies the person responsible for the choice either way! The position now is that standing upon the table or tray are two tumblers. One is empty—the other contains a red silk and is covered by the blue silk.

Now the magician shows four Court Cards, or he may, if he chooses to be really clever, have four cards selected from his pack These are placed inside an envelope, which is now sealed and placed in full view

He immediately removes the blue silk from the glass it hides and inside are seen the four cards. They are removed and shown singly to the audience.

The envelope is slit open and from its interior the missing silk is pulled.

All this rapid display of mystery is very easily accomplished and satisfies the most discerning magician and audience. It is quick, showy, and brings the audience in-

timately into the scheme of things by reason of their assistance in selection. Moreover, very little preparation is necessary and the apparatus can be easily manufactured by anyone with a little art and care.

The main mystery centres round a faked card and it is prepared as follows: —

First paint the back of the card with any bright red. When dry stick over the painted side a small red silk handkerchief or a part of one according to size. This should be artistically arranged and one corner is allowed to extend over one of the short ends of the card as illustrated. The card so prepared is placed in the glass tumbler with the corner uppermost. Three cards are placed behind this card and these are rounded so that they force the prepared card tightly against the inside of the glass. If the faked card has been well-made the illusion of a silk tucked inside a tumbler is perfect and by comparison with its neighbour, the blue silk in a tumbler used in the trick, it leaves nothing to be desired from a magically standpoint.

To cause the silk to disappear it is obviously only necessary to turn the glass back to front which brings the cards into view at the same time.

To cover the projecting silk corner, all that need be done is to bring up the front cards slightly when the blue silk is removed. This also adds to the effect as all your cards are thus seen immediately and height is given to the effect by the increased size of the display within the tumbler.

Regarding the envelope, here again I refer you to the illustration. Inside one half is packed a duplicate red silk. The envelope is ironed flat and is ready for the cards to be tucked in the empty compartment "A".

The presentation is as already described and if the cards are selected as suggested then they must be forced to duplicate those already in hiding behind the faked card of which it is one. The effect however, suffers little and certainly gains in speed by using your court cards and cutting out the selection by the audience—a point which I leave to the reader to decide.

Laurie.

Where the Tricks come from !!
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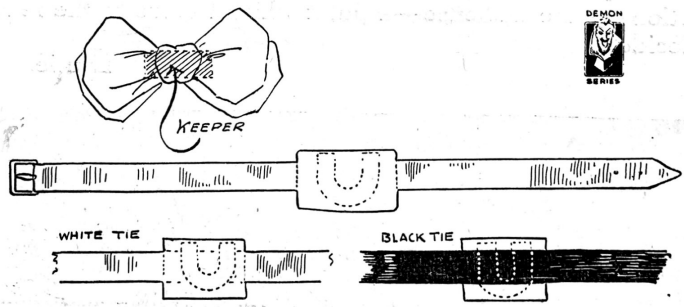
While chatting to my old friend Alex Gordon we devised a little item . . . made the apparatus . . . did a bit of practising and evolved a very nice little item . . . much too good to give away . . .

Effect.

Wizard makes his entrance minus TIE, during introductory speech or trick his hand goes quite naturally to straighten a tie which is not there . . . he feels frantically and ultimately discovers the thing in one of his pockets . . . just a bow tie with no attachments. With great dexterity he throws the tie into the air . . . lifts his chin and believe it or not the tie falls into place . . . it is adjusted and the show is "got on with".

The SECRET, like all good secrets, is a simple one. Study the illustration by Laurie . . . tie a bow knot and cut off any remaining ends. Into the knot of the tie sew the keeper of an Eclipse magnet, they are on the market now, 1/6d.

The magnet itself is sewn into a neat little black or white bag (depending whether you are dressed properly or not). If a White tie then the bag must be all white . . . if a Black tie then it must be black, to look as though the tie is around the neck without the bow . .



if you don't get what I mean look at the illustration, it is so much easier.

YOU will be amazed to find that after a few trial shots you will be able to catch the bow by just lifting the chin and allowing it to fall into place. Bear in mind that the tie can land back or front the magnet will still work.

Cute things these magnets, I have always suspected that Edward Victor has several of them hidden in his hands and works with steel coins and tin cards not to mention iron Billiard Balls.

THE EXPANDING VIEW.

Effect.

Magician patters that: "Everything is rationed these days, even playing cards have suffered."

A fan of miniature cards is shown.

"The only thing to do is to become magically minded."

So saying, the magic man squeezes the cards, which are seen to expand. This process is repeated and the cards become normal size. The face card is a queen, and the performer comments upon the fact that: "Although a lady of noble birth she has also the interests of the proletariat at mind."

A blue ribbon is tied around the cards to denote her royal lineage.

"The queen keeps in touch with the working man, and likes to digest his views."

Upon this statement, a copy of the *Daily Worker* is shewn and folded in half. The cards are tipped into the paper.

"Allowing a little time for her majesty to digest the print we shall no doubt see a great improvement."

Climax:—Paper opened out and a packet of giant cards is produced tied around with ribbon but this time it is RED. Obviously, the political aspect can be changed to suit the time and place.

Working.

The first change in the size of the cards is an illusion achieved by exhibiting more surface of the cards, *i.e.*, the small cards are pulled up from half display to full display.

The next change is achieved by securing normal cards either from the pocket or table and these are placed in front of the half sized cards in the act of "squeezing."

To cover the pick up I arrange the story so that I reach for the blue ribbon, at the same time grab the cards. Ribbon is placed over "holding" arm and the enlargement is then made.

For the switch to giant size. Procure two copies of *The Worker* and make up on the pattern of the familiar "Good-night Banner." The small and normal cards are dumped into the folded paper, the paper closed, story told and upon re-opening the switch has been accomplished.

ESCAPING CARDS.

Three cards called at random by members of the audience are found and shuffled into the pack again by the audience and the pack is then enclosed in its own cardboard case which is of the 'push on' variety in which the inner case is entirely enclosed in the outer.

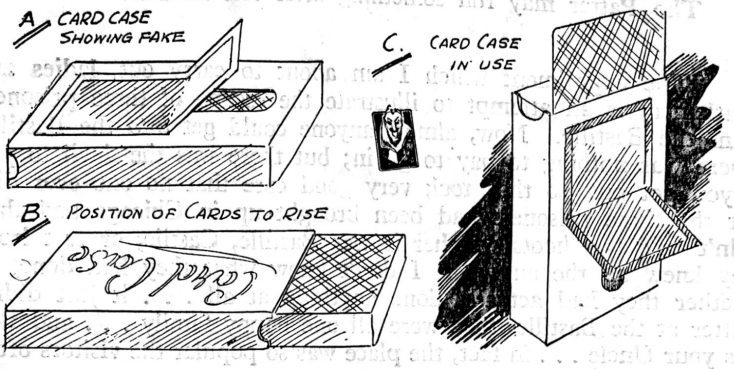
Without the case being opened in any way the cards are seen to rise apparently right through it, one at a time whilst the case is held steadily in his hand in full view of the audience.

There are no threads and there is no mechanism . . . unless, that is, the performer himself can be so classed.

The secret lies in the case partly, and in part in the cards . . though the latter are necessary more for the purpose of avoiding a lot of quite unnecessary and complicated sleight of hand which will make the effect not a whit better and considerably more difficult.

The cards used are 'Strippers', and I call them by the American term because unless such cards really *are* 'strippers' they are more than useless: they are dangerous. With such a pack as I intend the word to mean it does not matter a hoot what cards are named or where they are replaced, or how much they are shuffled, so long as they are not riffle-shuffled. No sooner is the pack in the performer's hands than they are out of the pack and upon the top, or bottom, of the pack . . . it does not greatly matter which, they will have to be got to the top eventually anyway.

The pack, with the cards selected at the top, are put into the card-case inner section with the card faces to the audience and though the pack goes fairly into the case the three selected cards are so managed that the back of the case goes *between* the pack and these selected cards, which remain upon the outside and at the back of the case and when the cover half of the case is slid upon the inner section containing the cards the selected cards will be *between* the backs to the two sections and although the audience imagine that the case is held right way up: that is to say, with the opening at the bottom, it is really reversed; a fact almost impossible to perceive if the case is held before the audience absolutely square.



Upon the outside of such a case there is, almost invariably, a blank card glued in order to show the design of the backs and in this instance it serves an even more useful purpose as far as the conjurer is concerned. It masks a slot cut in the back of the card case just broad enough to admit the performer's first finger-tip. To effect this the card is very carefully detached and scored across with a razor blade upon the under, blank, side *very lightly;* just enough to ensure its folding back at right angles to the card-case without showing an unsightly wrinkle when in its normal position and the *upper* half of the card is then readjusted to the back and seccotined in position (after the slot has been cut in the outer portion of the case just where the loose part of the card will effectually cover it). The lower portion is waxed around the edge and pressed into contact so that very slight force will be all it needs to raise it away from the case itself to which it now forms a covering flap to the slot.

I imagine that not very much more in the way of description is necessary. When the flap is down the case appears entirely normal and when raised from the case enough to admit the forefinger (which is all that is necessary; there is no need for it to be raised entirely) the tip of the finger rests right upon the back of the selected cards. It is quite possible that, owing to the restricted space the cards occupy, the three cards may all rise as one in which case, the hand, which removes the card when risen, simply draws up the front card and, at the same time presses the other card, or cards, down into the case again.

The Patter may run something after this fashion:—

"The experiment which I am about to carry out, ladies and gentlemen, is an attempt to illustrate the escape of three prisoners from the Bastille. Now, almost anyone could get *into* the Bastille. There was nothing to pay to go in; but there was the devil to pay if you got out, so they took very good care that no one ever did, but the three prisoners had been brought up in Chicago and they didn't care two hoots whether it was Bastille, Castile, or cast iron; they knew all the answers. I don't know what they had done, or whether they had actually done anything at all . . . it just didn't matter at the Bastille, they were all one happy family . . . and Bob was your Uncle . . . in fact, the place was so popular the visitors often quite lost their heads over it.

I should like someone to mention any three cards in the pack of 52 . . . I seldom use more than 52. People are so conventional and I find it makes one unpopular. Just call out the names of any three you like and I will see if they are at home . . . Jack of Spades? Thank you, sir! Five of Diamonds? and . . . Queen of Hearts? Thank you, Madam. Here the prisoners are and I will ask you to take them in your own hands and replace them anywhere you please in the pack.

Now may I ask some one to give the pack a good shuffle . . an ordinary straightforward shuffle, please, the other sort is apt to distort the cards and wear them out and so render them almost useless. Thank you very much, sir, if you ever mix your drinks like you can mix the cards I'm very sorry for your head next morning!

All that I am going to do is to insert the pack, just as you handed it to me, into its case . . . so . . . and then cover it in with this outer case so that the prisoners are completely walled in upon every side, and top and bottom as well.

Now, when the Bastille was besieged they made a hole in the Governor, and then took the keys and unlocked all the doors, and freed all the prisoners, but these three came in at the first house and as they did not want to see the programme twice over they decided not to wait so they made a secret passage-way and, as they knew of a 'better 'ole', they went out of it . . . here they come you see, right through the roof! Jack of Spades . . . just seeing if all is clear for her Majesty . . . ah! here she comes and her diamonds come following after . . . and perhaps someone is curious to examine the cards a little more intimately and assure themselves that the prisoners really *did* escape, and that I haven't planted three 'stand-in's' for this occasion only!"

ARTHUR BUCKLE,

MANCHESTER'S ENTERTAINING CONJURER

A VICE PRESIDENT. ORDER OF THE MAGI.

Many readers must have J. F. Orrin's fine "Trick with a Brick" which changes to a house. The original trick was to show a brick on a large tray. After a few magnetic tricks with the brick, it is placed on a tray and tied on, a slight movement of tray and brick disappears and a large house fills the tray. My method of doing the trick is as follow:—On back of the collapsed house on tray is pasted a sheet of cartridge paper, a little loose in centre. This is painted green, or covered with green crepe paper to represent grass. About the centre make a slit from 4" to 6" across. This forms a pocket. Place a number of large spring flowers with thread attached in this pocket, the ends of thread reaching to back of tray. At required time a pull on thread and the flowers appear on tray making a fine show. Flowers are taken off tray, brick tied on, a slight tilt of tray, and *the house appears*. House on tray is placed on table.

For the next trick I needed three red silks which I extracted from the windows—supposed to be the curtains. To do this, obtain three envelopes with flap at top end, open, cut a hole in top of three windows, then paste an envelope behind each opening, you will then have a pocket behind each window, into which you place the three red silks. Pull part of each silk out of envelope to fill open space, making curtains? to pull out of the window.

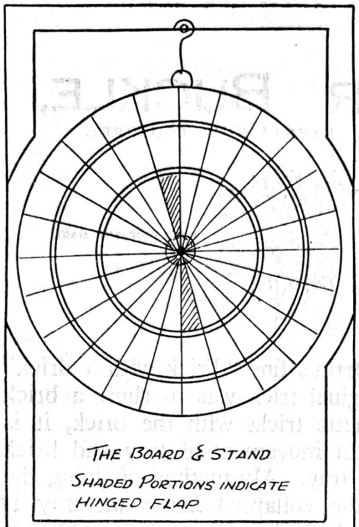
Idea for Patter.

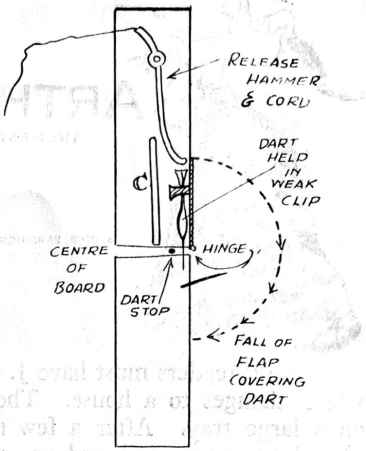
Mention the house shortage and state you have a brick towards one,—do effects with brick,—put brick down and pick up tray,—say it used to be an allotment, but you now use it as a flower garden,—flowers appear on tray,—alas, these are the last flowers you can grow. The land has been taken over by the Ministry of Health, so the brick had better be laid as a foundation stone. Tie brick on tray—Hocus Pocus—and *THE HOUSE APPEARS ON TRAY*.

And that's how to put up a house.

A. B.

Readers kindly note. Owing to printer missing out the heading of Arthur Buckle's articles he was not given credit for Butter and Cheese Trick in Demon Telegraph, No. 86, page 13. And 20th Century Trick and Passe Passe Trick in D.T. No. 88.—





D. Giles

Bull's eye Dart Trick

A dart board is first shown and is hung upon a stand in full view. A dart is examined and is thrown by the magician towards the board and he is seen to have registered a bull's eye, first and only shot. This may not sound extremely magical for it may be considered within the scope of many dart players, but in this trick THE MAGICIAN IS BLINDFOLD and therein lies the difference.

It is a trick and there is no need to practice the gentle art of dart throwing.

The board is prepared and has one of the upper divisions cut away to secret a second dart. The illustration shows much of the working of the board. A cord attached to a release hammer knocks forward the metal cover hiding the dart and it falls to a lower position carrying the dart downward with it. When the dart has reached a position at right angles to the board it remains, held by its point in contact with a small metal stop, the metal cover however continues downward and comes to rest in the lower position shown by the shading in the diagram. Behind the dart (c) is a metal backing of the same colour as the cover, and so the mystery of the appearance of the dart is cleared up. It only remains to explain the throw made by the magician.

He takes his place, side facing the audience and stands well back from the board and near to the wings or proscenium opening. The dart is now thrown smartly, but in making the throw the dart is sent backwards and out of sight. The movement of the dart is imperceptible and as the bull's eye is immediately registered it appears to have crossed the stage and found its mark.

Showmanship will make this quite an effective big trick in the magic show.

MAGIC EYES.

Effect.

Spectator is handed a pocket dictionary; he opens and places it aside. A pack of cards is now introduced, fanned, shuffled and fanned again—face down. Spectator points to one card—a free choice (lucky man). The chosen card is pulled up and projects from the fan, whilst spectator notes the denomination. If the card depicts an odd number of pips, the odd number side of the dictionary is to be worked on; or if an even number card the even page of the dictionary is to be used. Spectator counts down to a word according to the number of pips on the chosen card. Performer demands complete silence whilst he concentrates; the chosen word is dramatically revealed and spectator acknowledges it to be correct.

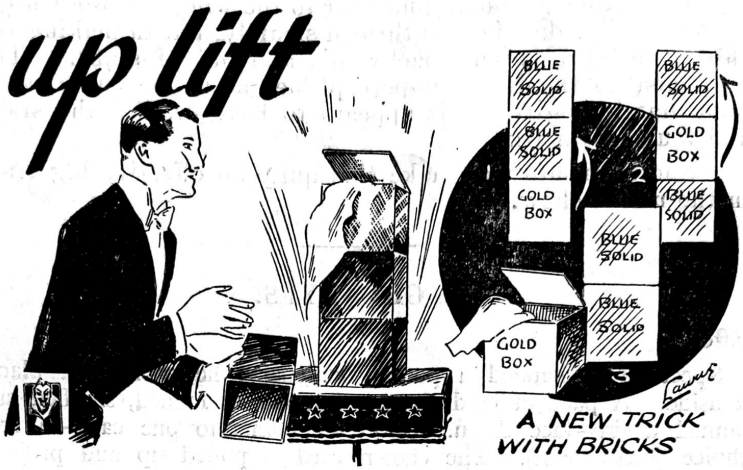
Required.

A pocket dictionary with pages glued together excepting at one space. The sticking is done so that the book may be handled with impunity, and flicked can only open at one predetermined place say pages 26—27.

One deck of cards which have been prepared for the trick as follows. All the Aces have the first word of page 27 written on the back. The writing is tiny and done vertically on the white border of the card so that the pack may be fanned one way without disclosing the writing. As a further example: the two's being an even number, have the 2nd word on page 26 of the dictionary written on their backs; three's the third word of the odd page and so on. The top card of the pack is free of writing.

Working.

Little remains to be said under this heading. Spectator is asked to flick the book open, this he does and unwittingly is where you want to be pages 26—27. When the card is pulled up in the fan it enables you to read the word. You are now ready for a build-up. The pack may be conveniently discarded at this stage and subsequently switched if you intend continuing with a card effect. This may be achieved openly from the pocket.



UPLIFT

ORIGINATED BY J. F. ORRIN.

We are proud to announce that we have exclusive manufacturing and marketing rights of this colourful MYSTERY by J. F. Orrin, the world-famous magical inventor and writer.

Effect.

A borrowed article is placed in a gold box (which represents a "lift") upon which are stacked two coloured blocks. After covering the stack with the "shaft" (a beautifully decorated cover), the "lift" is discovered BETWEEN the two blocks! "Lift" and blocks are shown SEPARATELY! Finally the "lift" rises to the TOP of the stack and is handed DIRECTLY to the SPECTATOR who REMOVES THE BORROWED ARTICLE HIMSELF!!

An unusual PENETRATION effect.

REMEMBER: No extra block is used. Audience can see RIGHT THROUGH cover at any time. Blocks can be SHOWN SEPARATELY at any time and can be EXAMINED if required.

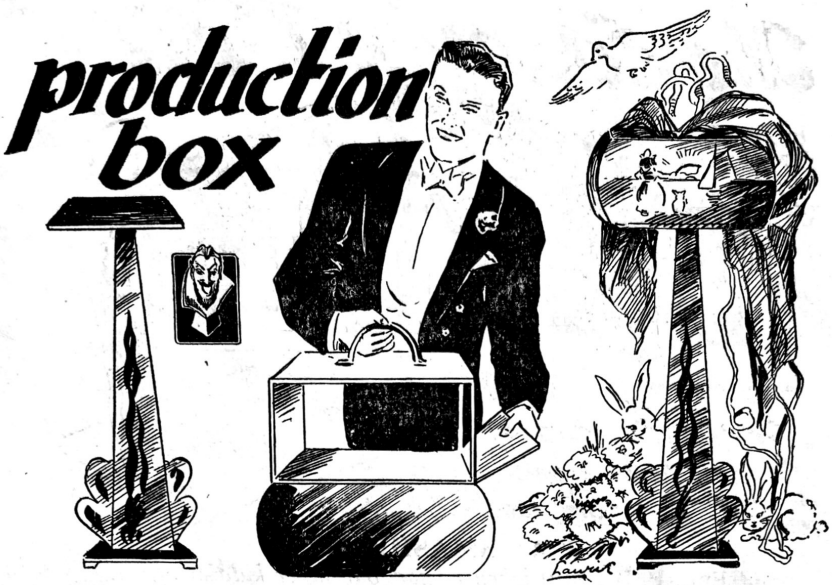
Beautifully made in wood and tastefully decorated. Each block is $3\frac{1}{2}$ INCHES square, giving a large and colourful set-up, suitable for STAGE or DRAWING-ROOM. The outfit is COMPACT and LIGHT in WEIGHT.

A Sure Winner for Entertaining Children and Adults.

Complete with detailed ROUTINE, PATTER and COMEDY SUGGESTIONS

A MUST FOR THE DISCERNING MAGICIAN

Price 35/- Post Free.



SPACIOUS PRODUCTION BOX

ORIGINATED BY JACK HUGHES.

Here is a spectacular piece of apparatus that any magician will be proud to possess. The audience really has SOMETHING TO LOOK AT! What's more, it produces a GREATER LOAD than any production box of comparable size ever put on the market.

It uses NO mirrors, partitions, swinging load chambers or black-art devices that cut the load down to a minimum.

The SPACIOUS PRODUCTION BOX uses the WHOLE interior for the load! It is possible to produce glasses of liquid (without the need for rubber covers), livestock or any normal production goods. It is easy to handle and is entirely SELF-CONTAINED.

For those interested in packing problems (and who isn't?) the following measurements will be of interest. Box is 9 ins. by 9 ins by 7 ins. deep, outside measurements. The pedestal stand is 2 ft. 6 in. high, and breaks down to half this size for packing. This stand can be used at any time as a small "side-table."

At the 1946 CHELTENHAM CONVENTION it was the most sought after piece in the traders' exhibition.

A HAND-MADE "UNIQUE" PRODUCT.

This super prop has been supplied to such well-known professionals as MILTON WOODWARD . . . THE GREAT MASONI . . . JIMMY ROGERS and CIRE.

If you want colour and beauty in your act, order now, the supply is LIMITED.

PRICE £7 10s. 0d., Post Free.

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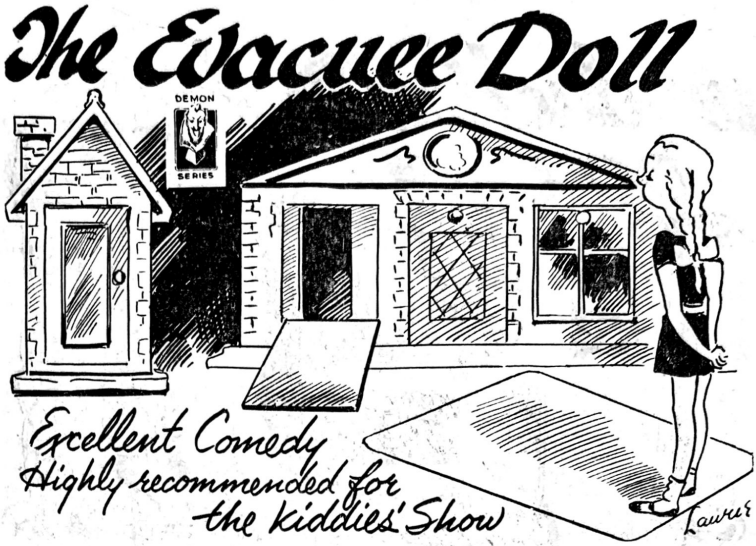


"A SMASHER!"

said ERIC P. WILSON *when he saw our super kiddies effect.*

THE EVACUEE DOLL

based on Jimmy Flower's ORIGINAL conception, first published in THE GEN. Jack Hughes has streamlined and improved it so that it will baffle those who know the original effect. It has EVERYTHING — FUN — EXCITEMENT — COLOUR — AUDIENCE PARTICIPATION (very important for successful kiddies' shows) and MYSTERY! WHAT MORE CAN YOU ASK?

Discerning Magicians will be proud to possess this beautiful and practical apparatus. Superb finish in wood and plastic, with silk-screened finish. In order to protect the buyers of this EXCLUSIVE effect, we have made a LIMITED quantity only. BE WISE, get this one in your programme while the going is good.

Price £5 Post Free.

Flowers from a Paper Cone

What could be prettier than the magical production of a seemingly inexhaustible supply of beautiful flowers!

The magician rolls up his sleeves and shows his hands to be empty. From a sheet of plain paper a large cone is formed in full view. Gently shaking the cone it is seen to become filled to overflowing with beautiful flowers of various colors. The flowers are poured out, the cone is shown empty only to become filled again with a fresh supply; this being repeated as often as desired.

Twenty-five or fifty flowers will fill a large cone, this being the usual number for each load, and, of course, you may introduce as many loads as you like.

25 for 4/- or 15/- per 100 Post free. **The BEST that money can buy.**

THE ONE HAND HOULETTE RISING CARDS.

Of the many methods used by magicians to cause selected cards to rise from the pack we believe this to be the favourite.

Why? Because it is trouble-free, convincing, and relies upon no pre-arrangement necessitating threads or wax.

Selected cards are replaced in the pack and all are transferred into an examined metal houlette from whence the chosen cards rise singly.

The houlette is a handsome small magical apparatus, comprising a nickelled frame with finger holds at its base. Glasses are placed at front and back and all can be examined.

The cards used are your own favourite pack and have no preparation.

Notwithstanding this unprepared simplicity, the cards will obediently rise from the houlette when held as illustrated. Only one hand is used in this Rising Card Trick and this hand remains motionless, supporting the houlette upon it.

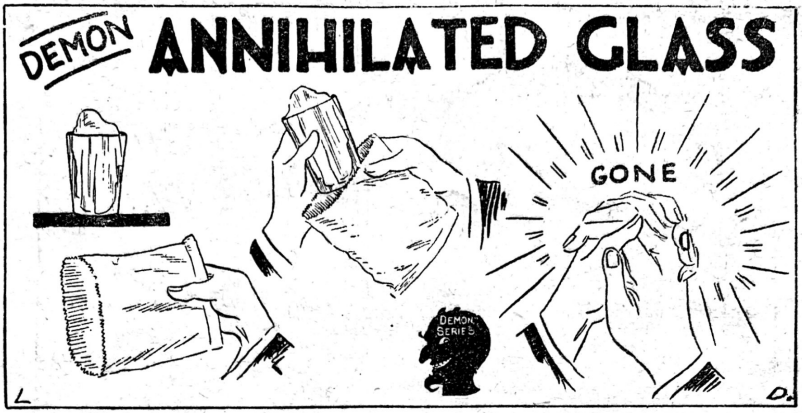
Litle practice is needed to master the trick perfectly and NO PREPARATION of these EXAMINED ARTICLES is necessary.

PLEASE NOTE:—*CARDS RISE FROM CENTRE OF PACK.*

Price 12/6

IN PREPARATION.

"Magical This & That" by Tom Sellers.
"The Children's Conjuror" by William A. Bagley.
"Magical Realities" by Ernest E. Noakes.
"Magical Saturnalia" by Rev. G. Arrowsmith.
"Mental Tests" by "Fabian".
"Time on Your Hands" by Laurie.



A genuine, solid glass tumbler literally dissolves before the eyes of the spectators. A mighty marvel without parallel in the history of magic. Simple as A.B.C., yet more baffling that the riddle of the pyramids.

This is what actually happens without equivocation or fumbling of any kind.

The magician places a silk handkerchief or similar article into a glass tumbler. The tumbler is a real tumbler made of glass and it is not faked in any way. Tumbler and contents are then deliberately placed into an examined paper bag, and the magician taps the tumbler with his wand right up to the last moment to prove its solidity. Yet in spite of this simple and obvious placing of the glass into the bag, the glass simply goes, contents and all. The magician stands right away from all furniture as he places the glass into the bag and his hands do not approach his body. As soon as the glass is inside the bag, bang! the bag is crushed flat! Glass and contents have disappeared as completely as if they never were!

A feat of magic nobody who has seen it can forget. An amazingly clever yet simple idea no conjuror who has performed it will leave out of his show. Get this at once, for it is something entirely different from usual magic and right ahead of all other vanishes.

6 for 5/6. 12 for 10/6

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